

Miss Frederick in "Resurrection" At the Strand

Tolstoy's Play to Have Another Screen Version This Week

Pauline Frederick will be seen at the Strand this week in a screen version of Count Leo Tolstoy's "Resurrection." Miss Frederick will play Katusha and will be supported by Robert Elliott, John Sampson and Jere Austin.

The fourth instalment of the Outing pictures will also be shown. This instalment reveals "Coorial on the Orinoco." Smiling Bill Parsons will be seen in his latest comedy, entitled "Matching Billy."

On the musical programme are Grace Hoffman, coloratura soprano, who will sing the Mad Scene from "Lucia," and Arthur Aldridge, rendering "Carry On." The Symphony Orchestra will play the overture "Il Guarini" (Gomez).

"Old Wives for New," the novel by the late David Graham Phillips, has been put in photo-dramatic form by Cecil B. De Mille, director general of the Artercraft forces, and will be offered at the Rivoli this week. Theodore Roberts, Elliott Dexter, Tully Marshall, Gustav Seyffertitz, Florence Vidor, Marcia Manon, Wanda Hawley and Sylvia Ashton also appear.

The Rivoli Orchestra will render the overture to "Mignon," by Ambroise Thomas. Paderewski's "Minuet" will be danced by two pupils of the Luigi Albertini Ballet School. A characteristic stage setting designed by John Wanger will add to the beauty of the number. Winifred Marshall, soprano, will sing the Shadow Song from "Dinorah," by Meyerbeer.

Norma Talmadge will be seen at the Rialto this week in "De Luxe Annie," a select picture, based on the play of the same title by Edward Clark. Eugene O'Brien will appear as Miss Talmadge's principal support. Frank Mills, Edw. Davis and Edna Hunter are in the cast, and the production was directed by Roland West.

The Oriental flavor of Rimsky Korsakoff's "Scheherazade" overture will be brought out by the Rialto Orchestra. Greek Evans, whose barytone voice has made him a favorite, will be heard in "A Son of the Desert Am I," by Walter A. Phillips. The orchestra will also render the intermezzo from Mascagni's "Amico Fritz."

The Broadway Theatre will show for the first time to-day a dramatic photoplay entitled "A Soul for Sale." It features Dorothy Phillips, who made a name for herself at the Broadway Theatre some time ago in "Pay Me." The story was scenarized by Elliott J. Clawson from the magazine version of Evelyn Campbell, which appeared recently in "Snappy Stories" under the title of "Barter."

At Loew's New York the coming week the featured photoplays will be Roscoe (Fatty) Arbuckle in "Moonshine" on Monday and Tuesday; Alice Brady in "At the Mercy of Men" on Monday; Alice Joyce in "The Triumph of the Weak" on Tuesday; Mary Pickford in "Miss" on Wednesday; Peggy Hyland in "Peg of the Pirates" on Thursday; William Desmond in "Old Hartwell's Club" and Carmel Meyers in "A Broadway Scandal" on Friday; June Elvidge in "The Oldest Law" on Saturday; and Harold Lockwood in "Lend Me Your Name" on Sunday.

"Pershing's Crusaders," the first official war film of a series called "Following the Flag to France," will be presented by the United States government, under the auspices of the Library Film Committee, at the Lyric Theatre, starting Tuesday evening, with daily matinees thereafter. The proceeds of every performance will be devoted to the American Army and Navy Fund and the French War Relief. Our boys in khaki are pictured in the very front firing line. One sees Americans taking over the fighting trenches, Secretary of War Baker and General Pershing inspecting our preparations in France, and the first German prisoners captured by our troops.

The first private showing of the Educational Film Corporation's new naval picture, "Your Fighting Navy at Work and at Play," will be given in the club-rooms of the Architectural League of America, in West Fifty-seventh Street, on Thursday evening, May 30. It will be a sort of navy night, in which the architects, who are keenly interested in navy architecture, will be addressed by Henry B. Culver on "Ships' Models" and by Lieutenant Henry Reuterdahl, U. S. N., on "The Fighting Navy."

The Educational's navy spectacle will be shown in connection with Mr. Reuterdahl's talk.

"Hearts of the World," the Griffith picture which is called "the sweetest love story ever told," is still being told at the Forty-fourth Street Theatre.

New Brighton Theatre

Plans are being formulated for the New Brighton Theatre's tenth season of ocean-side vaudeville, which commences on Monday, May 27. An array of offerings is being arranged, and stars and attractions of Broadway will be recruited from the operatic, dramatic and musical comedy stages to share head-line honors with vaudeville artists.

What the Motion Picture Players Are Doing



Dorothy Phillips "A Soul for Sale," Broadway



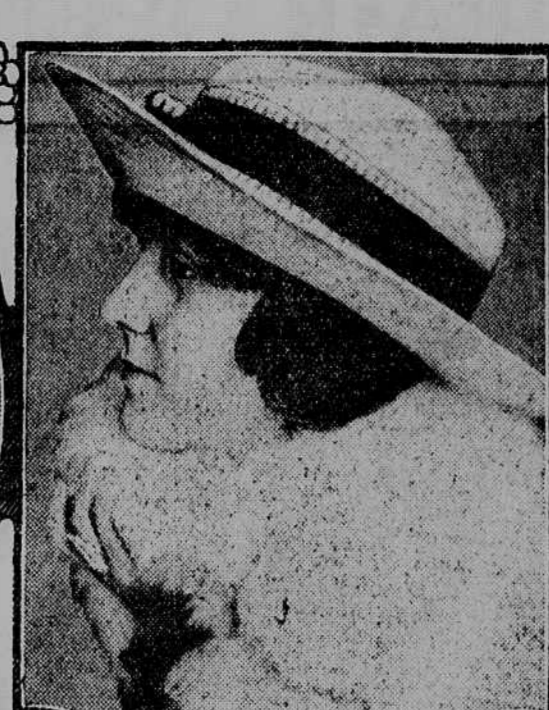
Mabel Normand "Joan of Plattsburg"



May Allison



Pauline Frederick "Resurrection," Strand



Anne Little "The Rialto"

Random Reels

Emily Stevens has begun work on a screen version of Rachel Crothers' powerful problem play, "A Man's World."

The drama has been put in screen form by June Mathis and is being directed by Herbert Blache.

Our tailor, a romantic, blue-eyed Greek, who has for two years been vainly trying to make our figure look like Olga Petrova's, has enlisted and gone to war, and we have added the tenth star to our service flag. Yesterday we received this communication from him:

"I am come to Camp Upton and enjoying myself with the other boys. The needle with which I was sewing your gowns has become a bayonet and we are sure that with our good officers and good mothers' wishes we will bring into this world safety for democracy forever, squeezing the thick headed men of Attila in Europe. Hoping to hear from you soon, I am always your tailor."

"DEMETRIUS DEMETROGLON."

"The Yellow Ticket," in which Fannie Ward is starred, is scheduled to appear next week for its premier at the Rialto. In support of Miss Ward are Warner Oland, J. H. Gilmour, Milton Sills, Helene Chadwick and Nicholas Dunaw.

Are You Following Me?

By Harriette Underhill

If there is in this world a girl more perfect than May Allison let her speak now or else forever hold her peace.

Personally we do not believe it can be done. And if any one advances any claims, she has got to show us. Such hair—such eyes—such teeth—but here we are talking like the pleasant comedian, who always starts off that way and then says, "Are you following me?"

Of course we had no intention of writing a story about May Allison's pulchritude. We had intended to have a regular interview, with notebook and everything, and find out what she thought of woman suffrage and up-lifting the screen and repression, and other topics of the day. But as a matter of fact, we never asked her a single question. And neither would you—you hardened old interviewer, who ever you are.

Why, May Allison is so beautiful that when you see her you gasp. It wouldn't be quite nice to talk like this about a body if she were not on the screen. But with film stars it is different. One feels privileged to say anything one thinks about a motion picture star, and every one knows that very often one's looks is the only excuse for being a screen actress, instead of performing some more arduous but less remunerative task.

We know not if May Allison has talent. We know not if she has that repression which we adore, or that much too much action which we abhor—for never have we seen her on the screen. However, this we do know—her beauty is her greatest asset. Had she the genius of Bernhardt, combined with the charm of Maude Adams, still would we insist that her beauty was her greatest asset. It is flawless. Miss Allison makes you think of Burns' "My love is like a red, red rose," or perhaps the better known "The rose is red, the violet blue." And fine feathers had nothing to do with it the day we saw her at the Metro studio. We never believed before in that one about "beauty undimmed." We thought it had been invented to pacify impoverished, newspaper women, who yearned to dress like movie stars. But now we are convinced.

Miss Allison wore a dark blue suit

without any trimming and a little blue turn-over collar, just the color of her eyes. Her hat was big and black and floppy, and had no trimming either. We are sure that Miss Allison's shoes and stockings must have cost as much as all the rest of her clothes put together, which pleased us mightily. We adore fine footwear and so does Geraldine Farrar. We remember it was the first thing she told us.

"My name is M-a-y, not M-a-e. You see I'm dreadfully old-fashioned," said May. "It's my own name and not particularly pretty, but it is too much trouble to change it."

"You know people have been insisting for the past two years that you had changed it," we ventured, for we didn't want to ask point blank if it was true.

"I'm so glad you asked me that," said Miss Allison, just as though we had asked her when we first thought of it. "Of course it isn't true and it isn't going to be. People always marry you off to your leading man. Allison is my nee name and my present name. Yes, I expect to keep it."

"You know this will be my last picture made in the East. After this one is finished I am going to the Coast to make a number of pictures. I may remain a long time."

"The working title of the picture I am doing now is 'The Way to a Man's Heart.' (I could suggest a shorter title, couldn't you?) But at any rate I hope it will be a long way, for I am not anxious to go away from New York."

"Of course when it comes to making pictures there is no place like the Coast. Everything is in its favor—climate, light, location and all. But when it comes to really living—well 'East is East' and I prefer a little island just off the main coast. It was named after a famous cocktail. Its name is Manhattan."

"L'Occident" for Nazimova
Screen Classics, Inc., has obtained through the foreign agents of the Belgian dramatist, Henri Kistemaeker, the motion picture rights to "L'Occident" for the use of Nazimova, the Russian star.
The only play of Kistemaeker's which has yet received American presentation is "The Spy," in which Edith Wynne Matthison appeared on the speaking stage.

AMERICAN RED CROSS BENEFITS

Special For School Children

In conjunction with the Board of Education there will be held in every Motion Picture Theatre in Greater New York a special Red Cross Benefit Performance on Saturday morning, May 25th, at 10 A. M. Entire proceeds of 1,000 Motion Picture Theatres to the American Red Cross Fund

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Carl Randle & Vivienne Segal and many others.

Seats Now Selling at the Hippodrome Box Office. Prices 50c, 75c, \$1, \$1.50, \$2.

FRIDAY NIGHT, May 24

Madison Sq. Garden
Grand Patriotic Concert

Followed by a

MAMMOTH BOXING CARNIVAL

Bill Brennan

vs.

Frank Moran

vs.

Jim Coffey

vs.

Battling Levinsky

vs.

Johnny Dundee

vs.

Eddie Wallace

vs.

Frankie Callahan

vs.

Willie Jackson

vs.

Jack Britton

vs.

Ted (Kid) Lewis

Also, Joe Lynch, Kid Williams, Frankie Burns and Lew Tandler Will Positively Compete.

Seats now selling at Madison Sq. Garden and all Ticket Agencies. Prices \$2, \$3, \$5, \$7 & \$10.

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THEATRICAL AND MOTION PICTURE BALL

Everybody you ever heard of

will be there

vs.

This will be

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Beautiful Girls

Magnificent Gowns

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Admission \$10 and \$25.

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Partial List of Volunteers

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AL JOLSON

CLIFTON CRAWFORD

DOYLE & DIXON

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LEO CARILLO

FLORENCE MOORE

THREE DOOLEYS

EDITH DAY

RAY COX

BILLY VAN and FERGUSON

SIX BROWN BROTHERS

FAY Bainter, HARRY CLARKE, JANET VELIE and CHORUS in the Rose Number from "The Kiss Burglar."

CARL RANDALL & VIVIANNE SEGAL

BERT LESLIE

CONSTANCE BINNEY

WILL MORRISSEY

IRVING BERLIN & CAMP UPTON BOYS

There will be many others.

Seats Now Selling at Century Theatre Box Office Prices \$2, \$3 and \$5

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and including

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EDDY BROWN

ANDREAS DE SEGUROLA

ADAM DIDUR

JOSE MARDONES

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ROBERTO MORANZONI

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RIVOLI 49 ST. Direction S. L. ROTHAPFEL

COMMENCING TO-DAY
JESSE L. LASKY Presents

"OLD WIVES FOR NEW"

PRODUCED BY CECIL B. DE MILLE
FROM THE BRILLIANT NOVEL BY DAVID GRAHAM PHILLIPS
An Artercraft Picture. With a Lasky All Star Cast.

THE RIVOLI ORCHESTRA
HUGO RIESENFELD & ERNO RAPEL, Conducting.

RIVOLI ANIMATED | WINIFRED MARSHALL | "WILD WOMEN & TAME LIONS" Fox Comedy
PICTORIAL | Soprano. | In "UP IN THE AIR"
Doors Open To-day 1 P. M. First De Luxe Performance 2:15.

RIALTO 47 ST. Direction S. L. ROTHAPFEL

COMMENCING TO-DAY JOSEPH M. SCHENCK Presents

NORMAN TALMADGE
in "DE LUXE ANNIE"
FROM THE PLAY BY EDWARD CLARK
A SELECT PICTURE

THE RIALTO ORCHESTRA
HUGO RIESENFELD & NAT W. FINSTON, Conducting.

RIALTO ANIMATED | FRED EVANS | "KATZENJAMMER KIDS"
MAGAZINE | (Baritone) | In "UP IN THE AIR"
Doors Open To-day 1 P. M. First De Luxe Performance 2:15.

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Strand Symphony Orchestra
GRACE HOFFMAN (Soprano) | ARTHUR ALDRIDGE (Tenor)
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"A COORIAL ON THE ORINOCO."
"SMILING" BILLY PARSONS
"MATCHING BILLY"

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